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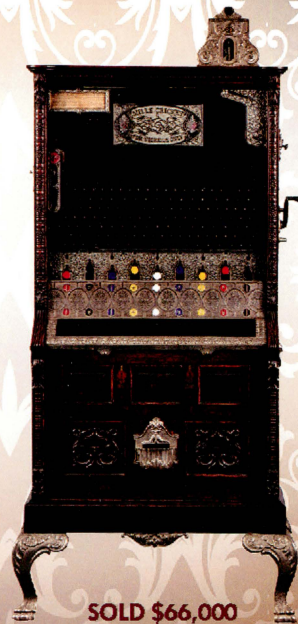
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Message from Our President....

Hello again! Thanks to everyone who helped to make our spring meeting a big success. With almost 150 members in attendance at our meeting held April 4, 2013, Ken Rubin, author of "Drop Coin Here", the first major illustrated book covering coin-operated machines, was inducted into the C.O.C.A. Hall of Fame. Following the presentation of Ken's award, he spoke briefly on how he became fascinated with coin operated devices and also brought along a small counter game he designed and built back in his early days of collecting. The presentation was followed by our featured speaker, John Papa, owner of National Jukebox Exchange and Arcade Treasures. John's presentation, titled "Originals, Repros and Fakes. How can we tell and why we care", was very informative for both the beginning and advanced collectors as he explained with carefully selected photo examples what to look for in determining originality when inspecting machines. With reproductions being a sensitive topic among collectors, the follow-up question and answer period sparked some lively discussion, which was informative as well.

I would like to remind everyone that we are accepting nominations for the C.O.C.A. Hall of Fame to be considered for this year's awards. The award is presented annually at C.O.C.A.'s fall meeting to one or more individuals who have made outstanding contributions to the hobby of collecting coin operated machines. Nominations for award recipients will be accepted from any individual who is a Member in Good Standing (as defined in the Association's bylaws) at the time of the nomination. Nominations should include a written statement from the individual making the nomination as to the qualifications of the nominee and must be received by September 1st to be considered for 2013. Nominations can be made using the 'Contact Us' form on our website, www.coinopclub.org, or by email to president@coinopclub.org. For nominees who were submitted but not selected for 2012, they will remain on the list for future consideration.

If you've visited our website recently, you may have noticed a few changes. Starting with the home page, the "Members Section" link buttons that were previously only visible when logged in, are now visible, but shaded and inactive, when viewed by non-members. This allows non-members visiting our site to see that there is more content available if they join. We've also added the ability to display additional photos as expandable thumbnails on our articles pages to enhance the postings, and in our classifieds section, the item description has been increased from 150 to 200 characters. We've continued to get new ad postings almost every day, so remember to check it often. It's a great resource...and it's FREE. We still have a few more changes to the site planned which should be completed soon, and we will continue to evaluate suggestions for improvements in the future.

Our 10th Annual Convention, being held August 23-25, 2013 in Boston, Massachusetts, is almost here, and with more than 80 members registered to date, it's sure to be another great convention. If you haven't made plans to attend yet, we may still be able to squeeze you in, but it's getting close to being sold out. For further information, the flyer and registration form is posted on our website, or contact Marsha Blau at FoxSnake@aol.com. Hope to see you there!

Our next meeting will be held Thursday, November 14, 2013, at The Hilton Garden Inn, St. Charles, IL. For dinner reservations, contact Cindy Champer at CindyChamper@aol.com or by phone at 419-350-0477. Please make reservations for dinner by November 7th so that we can get an accurate count to the hotel. See you soon!

Doug Cain
COCA President
330.837.2265
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DEADLINE FOR NEXT ISSUE: August 9, 2013

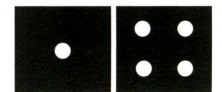
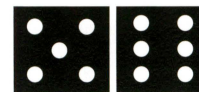
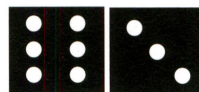
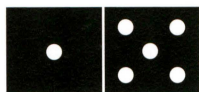
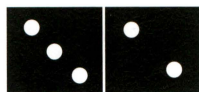
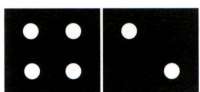
A Unique and Rare Game Called the "DOMINO"

By Dan Applegate



This is a fascinating rare slot machine that looks a lot like a counter or amusement game; the DOMINO is full of surprises. Appearances suggest it was made in the early 1900's but in fact it was made in either 1926 or 1927. And, though it looks like it has American ingenuity, this machine was made in Germany. Some people consider this to be a paradox box because it doesn't really resemble a slot machine, but it does have all the criteria of a slot machine.

This machine was acquired through a no-bid on eBay under the category of Antiques/ Other during the first week of January. The seller, Richard Slatkin, was contacted a few days before the auction ended and an offer was made; he replied he wanted to run the full 10-day listing, and if it didn't sell, he would entertain my offer. Since it did not sell, we agreed on a price and a meeting place between Fort Worth and Dallas. Upon inspecting the machine, there were spare parts inside including two 5-cent payout slides and a nickel size token. During the exchange of money and machine, Richard informed me that several years earlier he inherited 7 bars and taverns in the Fort Worth area from his deceased uncles, and that this machine was in one of their bars named "Bar Hop Stop". There were 6 other slot machines discovered along with this machine behind a hidden door that he was unaware of until a severe hail storm damaged the roof of this particular bar. During his inspection of the roof, he noticed that the floor plan of the rooms did not add up, so after surveying the entire interior of the building is when he found this small casino room complete with bar, gaming tables and slot machines. The uncles, Sam and Leslie Frankrich, first started out helping with the family grocery business that was started by their parents in the 1920's. Richard believes that this DOMINO machine was in the grocery store and originally played on a nickel



and paid out in tokens to be used at the grocery store. When his uncle's father passed in the 1930's the grocery store was closed. Then the two brothers, Sam and Leslie, started the Frank-Rich Distributing Company that distributed all types of coin-operated machines. That is when they met a local mobster, Tony Lociano, who started the Fort Worth Vending Company. Later, Sam and Leslie with the help of mobster Tony Lociano opened up a few bars and taverns that grew to a total of 7 that operated up until the 1960's, and also operated as speakeasies. The DOMINO machine was converted to accept quarters when it was moved to the speakeasies.

This particular DOMINO machine is very rare because it has the circular coin entry. During many hours of research, I have been unable to locate even a picture of one of these machines with the circular coin entry. Most of the machines that had this type of coin entry were exported from Germany to France so only a very few examples exist here in the states. In Tom Gustwiller's new book "Reel Amusement", on page 62, it is stated that the machines that have the quarter play entry are rarer. According to correspondence with Bill Whelan of Slot Dynasty, he stated that in all of his many years of being in the coin-op hobby he has only seen 1 other DOMINO with this circular-type coin entry; that was over 30 years ago. This new-style coin entry was designed to detect slugs by having all coins played visible. These machines that had the new-style coin entry were first exported to France and were made to accept the French 25-centime coin. Then either the manufacturer or The Domino Company discovered that the 25-centime is the exact same size as the US 25-cent piece, so a few of them were exported to the US. The DOMINO machine was manufactured in Germany by a company named "Jentzsch and Meerz ", located in the city of Leipzig, which was the European equivalent of Chicago. The majority of all coin-operated machines were made here. They exported machines to the UK, France, and the USA. A company in Philadelphia started carrying this machine in the late 20's; they even went as far as to name their company, "The Domino Company". They changed their name in 1929 to "Keystone Novelty". They continued to carry this slot for several years. Although this machine was listed and

pictured with Jackpots, Bells, Venders and Puritans, the DOMINO was not widely advertised as a slot machine or game of chance. For most of the time it was marketed, it was predominantly classified along with novel trade stimulators and even arcade-type of amusement machines. Both were in demand in the late 20's and 30's; the DOMINO may have suffered from an identity crisis.

It is possible that confusion over the precise character and behavior of the DOMINO led to an unpopular poll by players and operators. Perhaps the biggest problem was the lack of a big name manufacturer like Mills, Watling, Caille, or Jennings backing it up. Whatever the reasons, the DOMINO apparently was sold in relatively limited numbers. Even trade stimulators, which share many characteristics with the DOMINO, were far more popular for longer periods of time. In the late 1920's and 30's this country was dominated by the mint, gum and candy vendors, jackpots and revamped machines. The DOMINO, by comparison, was still somewhat a confusing machine but accounts for its rarity. It is not known how many were actually manufactured or how many were exported to other countries. Nevertheless, what we do know about the machine and its marketing past indicate that the DOMINO was not ever produced, sold or distributed in any great number and that makes every new discovery an especially significant one.

The DOMINO was at one time a model with many faces. Even among recovered examples the scenery behind the large window differed. Some are quite obviously of British heritage, having soccer scenes and themes, such as "Treble Pools" with its high kicking athletic and specialized soccer oriented reel symbols. I myself do not consider these machines to be in the same category as the DOMINO. The British machines don't pay out on the same schedule even if it is themed as the original DOMINO machine. The pay is 2, 4, 6 (with 6 being the largest). My research lead me to pictures of many German-made machines including 2 or 3 variations of the DOMINO which the German's called this version I have "Lucky Dice" (viewable at www.automatix-club.de). The DOMINO pictured with this article is the one with which we are most familiar, however





it is the one we can discuss with the greatest degree of accuracy and the least amount of interference. And it is the DOMINO that is the more interesting of the 2 types, since it is animated. It has

physical movement of illustrated, inanimate objects. The figures painted onto the scenery backdrop of the face of the DOMINO have moveable parts that function in conjunction with the workings of the machine. It's an impressive showing even today; especially for a slot machine made in the 1920's.

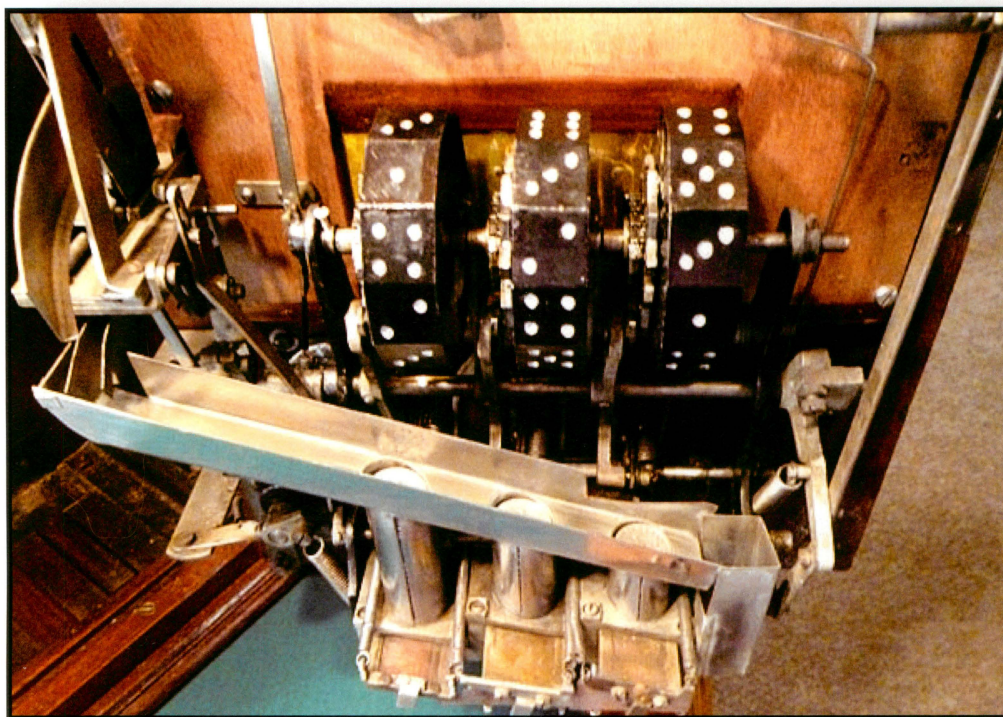
And the DOMINO is certainly a slot machine, regardless of any or all external evidence to the contrary. The entire front of the device is actually a door, hinged on the right side and locked on the left. It is suggested on the instruction sheet that is posted on the inside that this machine be mounted on a wall because it is very top heavy. On most of these machines a small metal coin slot is attached to the top right corner, below that is another slot that is a coin return, but on this particular machine it has the rare large circular coin entry mounted on the right side of the cabinet with coin entry at top. The circular coin entry has a round glass window so that slugs can be detected. It can be adjusted to accept either 5-cents or 25-cents. This machine has been set up to play on a quarter which makes it very rare. The bar scene (with 3 dice faces showing) behind the display takes up the bulk of the machine face, especially top and center. Below the scene is the reward card panel. Just below that is the small metal payout cup. To the right is the play handle or crank. Very compact & has all of the necessary components. The action is fast and operation of the DOMINO is accomplished with the insertion of a quarter into the coin entry, then pushing lever all the way up until the top quarter in the window drops into the inside mech. Then one complete clockwise turn of the crank-like handle. As the handle



is turned, the painted figure on the right at the bar holding a dice tumbler moves his arm in a shaking motion for a throw of the dice. Then as the reels spin the dotted symbols, the figure seemingly empties the contents of the dice cup onto the bar top, complete with sound effects. A stop of the reel symbol on any of the winning combinations printed on the award card result in a salute from the bartender, who raises his glass in a toast, as the payout coins drop into the center cup.

The animation is quite simple with the hinging of two major pieces of the illustrated scene; the right arm of the bartender is hinged at the shoulder, and the throwing forearm of the gambler is hinged at the elbow. These are the only two portions of the illustration to move during cycling of the machine. The spinning reels





are interesting for reasons of their own. The reels have no reel strips. They are made of cast aluminum and have 12 flattened drilled sides so that the dotted fronts appear to be the faces of actual dice or Dominoes; from the outside of the machine they don't even look like reels. The similarity to Dominoes is less than obvious, and it is quite unlikely that Dominoes would be in the cup a gambler was tossing out onto the bar top anyway. So the name may be DOMINO, but the game is really dice.

When the machine is cycling the reels stop from right to left, very quickly, just opposite of US slots. As each reel comes to a stop an internal pay sensor determines the payout. Not all the reels have to be stopped before the payout process begins to take place. There are 3 tubes & 3 sets of double payout slides that produce all pays. The tubes & slides are connected to the coin chute at an angle so that when tubes are filled, coins will not backup, but will fall into the coin box. The slides are interlocked with one another in such a way that if there is a payout determined on the 3rd reel (far right), the payout will start immediately, then if there is a payout on the 2nd and 1st reel it will follow. Each reel has 12 dotted symbols, 12 possible stopping positions. All reels have the same different spot symbols which gives the

machine 1,728 possible stopping positions. Top payout for this DOMINO machine is \$5 in quarters, a fairly typical 20:1 drop, when each of the 3 reels, stops on a 1 spot. The award card shows 14 different payouts.

With all of the research and information together, we can recreate a fairly accurate picture of the DOMINO dice machine and its heritage, even if there is still a lot we don't know. But it certainly does not decrease in value or ability to attract and hold interest. The DOMINO has nothing but time on its side; time and the informed interest of modern day collectors who recognize a real beauty when they see it.

Any questions or comments or information you have regarding this type of machine, please email me at dappledman@yahoo.com.



The First Model of the Violano-Virtuoso

by Johnny Duckworth

With the Mills Violano-Virtuoso having such a fascination with collectors to-day, one can only imagine the impact it must have had in the early 20th century. The machine was labeled by the Mills Novelty Company as the world's greatest musical attraction, as well as honored and designated as one of the greatest scientific inventions of its age by the United States Patent Office. Today, when you hear an expertly restored or correctly tuned Violano play, the piano and violin produce an unbelievable sound together.

The Violano-Virtuoso traces its ancestry to the Automatic Virtuosa invented by Henry K. Sandell, using only a violin. These were intended as an amusement device for use in penny arcades, railroad stations, and other locations, circa 1906. Mills decided it was capable of more serious use, and performances were arranged with an artist playing on a nearby piano to accompany the violin. In 1908, an Automatic Virtuosa and pianist gave concerts in England. After this success, Mills took the next step forward and incorporated a 44-note piano into the cabinet with the violin. Sandell would also later devise a symmetrical piano plate around 1910, for which he received a patent two years later. This piano placed the bass strings in the middle of the cabinet, resulting in a balanced tension on the piano plate, which was intended to keep the instrument in tune longer. Some of the Automatic Virtuosas that had already been produced and shipped from the factory would later be traded back in or returned to have a piano added. The



addition of the piano can be seen on the illustrated model, as well as some of the earlier bow fronts. You will notice the added piano with some of the early bow fronts by looking at the curved cabinet design which had to transition into a square back to hold the new piano. None of the early violin-only cabinets have ever been found without the piano added.

The model shown in this article is of the first Automatic Virtuosa case design used by the Mills Novelty Company, and it's the only surviving example known to date. This early case style didn't last long as it was replaced before they ever got it off the ground. It's believed that Mills started the Violano-Virtuoso production with serial number 101.

The piano in this machine bears serial number 204. It's marked 9-27-1913, this date being located behind the hammers, which indicates when the piano was installed. The lowest serial number known for a Violano is on a home model, numbered 116. Some of the low serials which are found on bow fronts are 139, 146, 156, 163, 168, 169, 188, and 191 and the highest piano numbers reached just over 4900. Keep in mind the piano serial numbers are in order of when they were installed at the factory so you can't determine the original build date with the handful of the violin-only models. The early violin machines were being sent back to the factory to be fitted with a piano, while at the same time, later machines had already been produced with the piano and violin combination. Those early violin machines will

have a higher serial number on the piano, even though they were built at an earlier date.

This early case design has a large beveled window in front showcasing the violin, with stained glass panels above the windows and doors. There are windows on each side of the cabinet, just like you will observe on a bow front model and one early home model. This cabinet does have a few advancements. For example, the coin entry, which was originally located on the right side, has now been placed in the front just like you will find on the later models. You can find several catalog photos of this model pictured in the Encyclopedia of Automatic Musical Instruments, by Q. David Bowers, on pages 508-512, while also being placed on the cover.

This particular machine has a piano plate marked “patent allowed Violano-Virtuoso U.S.A.” Only a few of these early plates are known today. The violin bears serial number 247 and was produced by P.C. Poulsen, who worked for Mills from 1908 to 1919. The first mechanism to be used on a violin was the overhead prototype version with the strings being fretted from the top. It also had an attachment for pizzicato which is a term for “plucking the strings.” Today, only one Violano remains with this prototype overhead unit; built for Herbert Mills and placed in his home. According to Bert Mills, fewer than 20 of the overhead prototype mechanisms were ever produced. With the numerous problems they had, they were quickly updated with the early violin expression mechanism, between 1909-1910, which today is known as the “early style.” This early cabinet originally held the prototype version only to be upgraded later at the factory during the piano installation. This early style expression was used into the late teens, and has been observed as high as serial 2001.

This early Violano was purchased by Mr. Oswald “Ozzie” Wurdeman, in October of 1969. Ozzie was the son of Edward “Ed” Wurdeman who had acquired a distributorship from the Mills Novelty Company in 1921, to exclusively market the Violano-Virtuoso in Minnesota, South Dakota, and North Dakota. Ed loaded up his family that year and moved from Nebraska to Minneapolis to start The Electric Violin Company. Ozzie was 21 when they moved to Minnesota. He spent some time in Chicago at the Mills factory where he later became a trained serviceman on the Violano. The machines were very expensive back then, costing Ed \$1,200 for a (single) Baby Grand, \$1,600 for a Concert Grand, and \$2,000 for a double Violano. Later in the

1920s, they started marketing the Western Electric piano and phonograph while continuing the Violano. Ed had taken out loans from the bank to pay for many of the over 350 machines he owned. When the depression hit in 1929, Ed lost his business, and the bank went under as well. As a result, most of the machines were left



standing, and Ozzie rounded up as many as he could before they vanished. He then took the piano plates out of the Violanos and sold them for scrap to buy groceries. The back doors with soundboards were also taken off, placed flat on their backs, and used to build his shop floor. The remaining wooden case parts were then broken up and burned in his wood stove in the cold winter months.

Ozzie could work on band organs, pianos, Violanos or any other musical machine. In the early 1930s, he started his own business selling and repairing band organs and calliopes. He found plenty of work at the area amusement parks and skate parks with their pianos and organs. He also worked on jukeboxes and pinball machines to keep up the business. The Wurdeman family spent 19 summers in Virginia City, Montana, in the 50s and 60s working for Charlie Bovey, a wealthy entrepreneur who played a key part in preserving and displaying the historic buildings of that old mining town. While working in Montana, Ozzie stumbled across this rare Violano in a museum in Billings. The museum was located in the Wonderland Park owned by Don and Stella Foote, who also owned another museum in Cody, Wyoming. The Footes exhibited some rare musical instruments, including a Seeburg Style H Solo Orchestrion at the Montana display and at the New York World's Fair in 1964, which is now in the Bowers collection.

When Don passed away in 1968, Stella lost interest in the museum and decided to sell off the collection which included approximately 58 instruments. She sent a list to Ozzie, who had worked on many of them, to

help her get the correct and current pricing. The prices on Ozzie's list are very interesting today. For example, the Seeburg H was priced at \$2,750-\$3,250, a Violano double at \$1,000-\$1,500, and a National Calliope for \$1,500-\$2,250. The list included this early model Violano for only \$400-\$750, which needed some work at that time, such as replacing the missing bass strings and piano magnets. Stella must have been a tough negotiator as Ozzie ended up buying the machine for \$800, which was a little more than he had down on the list.

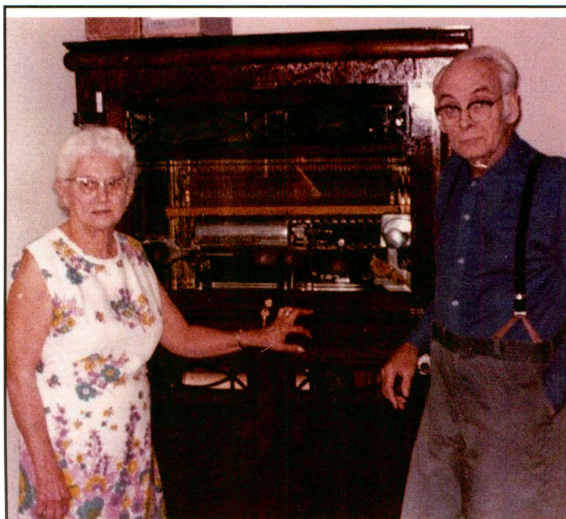
The museum previously had Ozzie convert the machine to play the more popular, later rolls. Surprisingly, after all those years I was able to acquire those early parts from his son Tom, who still had them in a box. Tom also had the original contract from 1921 between his grandfather and the Mills Novelty Company, the list of machines in which Stella had provided his father, and the bill of sale on this early Violano. Tom acquired the machine when his father passed away from cancer in 1973. His family has been in the coin-operated business for three generations. Tom, just like his father, is known for his restoration work on these fine musical machines. Tom worked alongside his father when he was a boy to learn the trade and is currently in his 80s and one of the living links into this musical past. He sold this early style Violano in 2000, and it went into the Tomaras collection.



I acquired the instrument in 2010, and sent it to the Haughawout Music Company in Ohio for a complete restoration. Terry has been restoring machines for 36 years and specializes in Violanos. He has worked on more than 600 such instruments, of which at least 150 have been completely restored back to their factory specifications. That's an amazing number considering fewer than 25 percent of the original machines produced are known today. The rough estimates on the different models known are this early cabinet style, 11 home models, just over 20 bow fronts, over 50 doubles, and around 900 singles. That's a very high survival rate for a coin-operated machine. It is believed that many of them were saved due to the violin located inside the cabinet, since they have always been a treasured instrument. Whatever the case may be, there are plenty of Violanos known today for everyone to listen to and enjoy in their collections.

I would like to thank my mentors who have helped me with valuable information on this article and have been a big influence to myself; David Bowers, Terry Haughawout, Art Reblitz and Tom Wurde- man. In addition, I would like to mention Don Barr who was an early pioneer in Violano maintenance and history. Some of the information above comes from his interviews with Bert Mills and subsequent articles he wrote for MBSI. I would also like to give credit to the Music Box Society International (MBSI) who previously printed this article in their magazine. I hope to have a video of this machine posted on my website soon, at www.kccoinop.com

More photos on next page and also on the COCA website.



Mr. & Mrs. Wurdeman with Violano in 1973

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The Combination and The Brooklyn Limo Driver Who Lost His Way

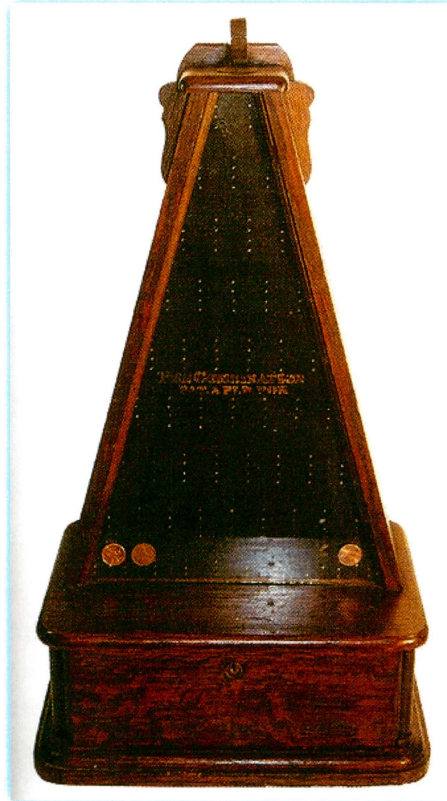
by Bill Howard

The Combination is a very rare and early 1884 penny drop trade stimulator and gambling machine featured on page 135 of my book, *Every Picture Tells a Story*. Its manufacturer is unknown. Its design is typical of those intended on keeping you playing, but the technique used is quite unusual. The goal is to keep dropping pennies until all four of the pockets (two on each side of the playfield with pockets marked "2" and "5") were full, allowing you then to receive an over-the-counter reward. Most of the pennies dropped, of course, fell down into the middle of the machine to the delight of the operator.

My example is in complete and all original condition, and the quarter-sawn oak case has its original finish! I know of one other example, a "rough" one pictured on page 107 of Bueschel's *Guide to Vintage Trade Stimulators & Counter Games*. The divider cash box verified rewards paid, proof that this machine was used for gambling. As I have stated in other articles, if you have a coin drop gambling machine without a divider cash box, the odds are that something is wrong or missing.

Another attractive feature of my example is that its name and the fact that a patent has been applied for is decoratively burned into the center of the beautiful wood playfield.

I know of no ad for this machine. Fortunately, thanks to Dick Bueschel's book, I was familiar with it when I went to New York City a few years ago to gather with other collectors for a coin-op event. While there,



I convinced some of my collector friends to rent a limousine to visit the Brooklyn coin-op showroom of John T. Johnston after John T. had approached me and mentioned that he had an "interesting" trade stimulator that I might be interested in seeing. What transpired after that is a story that the Combination stirs up in my mind that is worth remembering. While headed to John T's in good humor and affected by the good spirits being poured from inside the limousine, our mood shifted as the ride seemed to be taking an unusually long time. Two of the ladies in our group became down right hostile after the ride had been interrupted for the third time by our limo driver, who, after being pressed, finally fessed up to the humiliating fact that "we were lost".

Much like actor Tom Hanks in the movie *A League of Our Own*, when he yelled out in frustration, "Crying! There's No Crying in Baseball!", I remember yelling out "Lost! You can't be lost, this is a limo!" Nevertheless, lost we were. Eventually, the reprobate limo driver overcame his incompetence and got us to John T's store. John was none too happy with this now late night adventure, which now threatened his need for sleep, and he dispatched this loser and his limo without a tip. When we all finally got inside and began to cheer up, John called me aside and showed me the Combination that sat in his back room. One look reminded me of the machine Dick Bueschel had featured, and I knew it was heading back to Akron. I remember like it was today as I grabbed my prize like a thief in the night and scurried out to look for a couple of cabs to transport our group back to the hotel. And yes, although the ride back was a lot less adventurous, it was also a lot quicker.

CHICAGOLAND ANTIQUUE ADVERTISING, SLOT MACHINE AND JUKEBOX SHOW ROCKS AT CHARLES, ILLINOIS

By Jack Kelly

Although it's billed as the Chicagoland Antique Advertising, Slot Machine and Jukebox Show, one dealer said, "It attracts just about anything oddball, rare – and expensive!"

"Sure I forked over \$50 for early entry, but it's worth it," said one shopper who entered the show during dealer set-up on Friday, April 5, while more frugal visitors paid \$7 to shop on Saturday or Sunday in St. Charles, Ill., 35 miles west of Chicago.

One of the youngest dealers came with his parents. The lad was Nathaniel Warden – age 15 months! The infant's father and mother, Diane and Jeff Warden, displayed a truckload of vintage pinball and arcade games priced at \$1,000 each and up. The family, from Crystal Lake, Ill., has set up at St. Charles for more than 10 years. Shoppers who stopped to admire and play the noisy machines also spotted young Nathaniel, sometimes snoozing near by, seemingly not bothered by the action. "He's an old pro," chuckled his Dad, Jeff, who added "he just takes it all in and falls asleep when he gets tired."

Older kids stopped to admire the restored 1958 Murray Atomic Missile pedal car airplane priced at \$3,000 by Northland Jukeboxes and Restoration Co. of North Branch, Minn. Parents stopped to "ooh and ahh" over the dealer's 1955 Seeburg V-200 jukebox with 24 k

gold plate trim. The dazzlingly restored machine carried one price tag of \$10,000 -- and another tag marked "SOLD."

"It's one of only a dozen known," said John Papa of National Jukebox Exchange, Mayfield, N.Y., as he pointed out a 1940 Rockola Mystic Music Jukebox that allowed the customer to speak into a built-in telephone-type mouthpiece to talk to a live operator who would play the requested record via the juke from a remote location. The floor model light-up device was priced at \$15,000. People also stopped at the booth to gawk at his 9-foot- tall Victorian lady reproduction 1907 Mills perfume dispenser. The fully operational device could be operated for one penny -- after you counted out \$18,500.

"That'll take your breath away," gushed one shopper, pointing to a deep richly colored fancy wood and ornate castings 1910 Mills Double Chicago floor model slot machine with built in music box. The rare machine, which played at the drop of a coin, for \$125,000 and was shown by Frank Zygmunt Jr. of Westmont, Ill. Several dozen other old mechanical slot machines filled the dealers booth with prices of \$500 to \$125,000.

If restored soda pop vending machines were your desire, several booths offered many choices. Jim and Diana Rud of Sandwich, Ill., had one of the largest se-

lections of fully restored examples priced from \$3,800 to \$9,000.

A countertop Motorola Radio neon advertising sign priced at \$1,300 looked comfortable above vintage radios offered by "Tonka Ty" of Glenn Ellyn, Ill. Two 1940s Fada radios could play tunes for \$575 and \$595 each. The dealer also offered a 1940s Wyandotte pressed steel toy Easter Egg hauling truck, painted pastel Easter colors meant "to attract girls" tagged at \$295.

Some folks don't know the famous Caille Slot Machine Co. of Detroit also manufactured outboard motors. Dealer B.J. Pawlaczyk of Au Gres, Mich., brought two examples to the show. A fully restored 1909 2-horse Waterman could be put on display, or put to use, for \$20,000, while a 1931 Model 79 was priced at \$1,500.

Las Vegas collectables both old and new, filled the booth of Joe and Antonette Rabito of Lake Zurich, Ill. An 8-by 10-inch framed 1984 Caesar's Palace stock certificate was priced at \$195, while a 1980s Stardust \$1 casino chip now cost \$49. The couple make regular trips to Las Vegas to buy. When asked if they also gambled on those buying trips, Joe stated, "Oh yeah!"

It was a 14-hour drive to Chicagoland for first-time dealer Merlyn Collings and helpers of Brevard, N.C. Catching many an eye at her booth was a fully restored 1950s amusement park Dodgem car priced at \$3,000. Others checked out and listened to an all-original Wurlitzer 850 jukebox that played two dozen 78 rpm

selections for \$15,000. The new exhibitor gushed, "it was a great time."

Show dealer and author Bill Howard of Akron, Ohio, showed off a 16-inch-tall cast metal full figure Roman character cigar tip cutter with lamp that could trim and light your smokes for \$2,700. Howard said he's working on a follow-up to his "Every Picture Tells a Story" a 2006 sold-out hardcover book about coin operated devices. The new volume will contain "300 pages with updates and new items," he said and is expected to be ready in mid-2014.

Foreign buyers are regular visitors at the show, with some now making it a family affair. Ben Franse has been traveling to the show "for many many years" from the Netherlands assisted by his son Sargon. The pair filled two ship containers with jukeboxes, Coke machines and other vintage items. Franse operates a store and museum titled "Bennie's Fifties" with the slogan, "Treasure Keeper of the Fifties."

First time show visitors Josh Fee, 22 and girlfriend Maddie Stelter, 21 drove in from Niles, Mich., and both purchased vintage counter top vending machines. "I'd love to come back" said Josh, while Mattie added, "next time we'll bring more money."

Although many attend the twice-per-year event to buy and sell, it's also a gathering place for collectors to complete transactions made during the year.

The next Chicagoland Antique Advertising, Slot Machine and Jukebox Show will be held in St. Charles, Ill., November 15- 17, 2013.

Dealers can get information from co-promoter Bob Traynoff at 1-847-244-9263. Show information also is available from co-promoter Kevin Greco at 1-815-353-1593 and at www.chicagolandshow.com.



more photos on next page

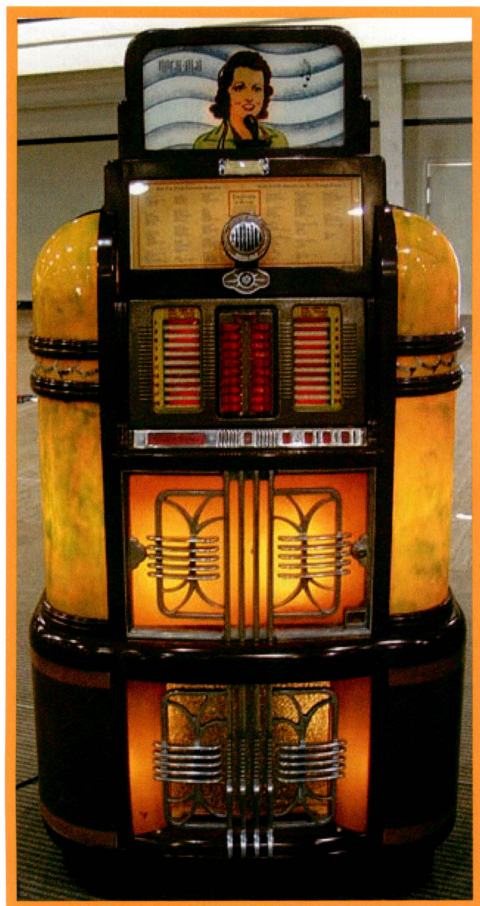


The lights and sounds of pinball machines filled the room.

A vintage radio advertising sign topped off the theme of actual collectable radios shown by dealer Tonka Ty of Glenn Ellyn, Ill. 630-415-8127.

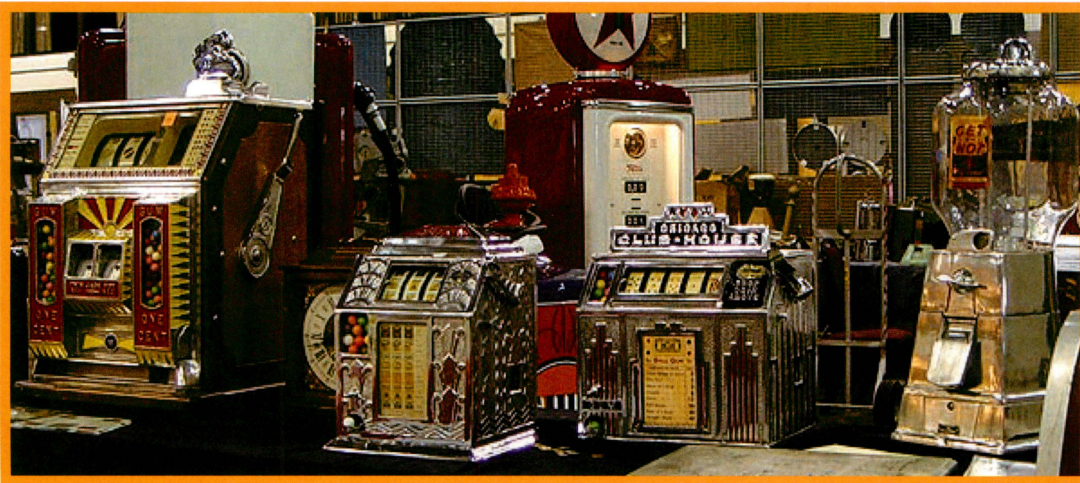


Fully restored vintage soda pop machines were priced from \$3,800 to \$9,000 each by Jim and Diana Rud of Sandwich, Ill.



An rare 1940 Rockola Jukebox that allowed customers to call in record requests was offered for \$15,000 by John Papa of National Jukebox Exchange, Mayfield, N.Y.





Examples of restored slots, trade stimulators and vending machines were lined up nicely on the table of Paul Biechler, Lisle, Ill.

First-time show visitors, Josh Fee, 22 and girl friend Maddie Stelter, 21, of Niles, Mich., show off the vending machines they purchased at the Chicagoland Show.



"This bumper car is for girls only" giggled one young lady as she and three friends hopped into the restored ride, priced at \$3,000 by Merlyn Collings of Brevard, North Carolina..



It would take \$125,000 to purchase this Mills Double Chicago floor model slot machine offered by Frank Zykmont Jr. of Westmont, Ill..



Consignments Wanted

For Our Fall 2013 Advertising, Toy & Doll Auction

Julia's recent toy, doll & advertising auction was a tremendous success, showing strong prices in nearly every category. The auction boasted a stellar offering that ranged from early American tin to clockwork automotive toys, fine French & German dolls, antique advertising, salesman samples, and much more. Despite changes to the market in recent years, fresh to the market, quality items that are conservatively estimated are still performing admirably. For over 40 years, Julia's has been at the forefront of the auction world, regularly handling quality estates and collections with aplomb. Our sterling reputation for honest and fair dealing, elegant presentation and the finest catalogs in the industry, combined with proven results including a great number of world auction records, and the most competitive commission rates in the industry means the greatest net return to you the consignor. We are now accepting quality consignment for our fall Toy & Doll auction. Whether you have one item or an entire collection, please contact us today for a free, no-obligation consultation. Be sure to ask about our special 0% seller's commission for expensive items.



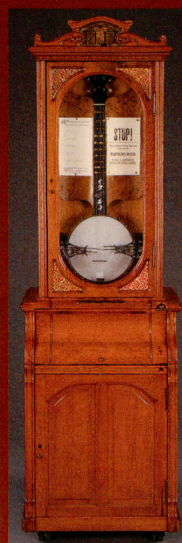
Rock-Ola 1937 World Series
Baseball game (est. \$35-40,000)
SOLD \$42,550



Caille Double slot w/ music
(est. \$45-65,000)
SOLD \$80,500



Multiphone coin-
operated cylinder
phonograph
SOLD \$63,250



Encore coin-op
automated banjo
(est. \$50-75,000)
SOLD \$54,625



Regina upright auto disc
changer (est. \$23-25,000)
SOLD \$25,875



Regina coin-op music box w/
gum vendor (est. \$9-11,000)
SOLD \$9,775



Sweepstakes horse race
game (est. \$1,800-2,200)
SOLD \$4,600



Mills Brownie slot
(est. \$7-9,000)
SOLD \$9,775



Sun Mfg. Co. Bicycle trade
stimulator (est. \$5,500-6,500)
SOLD \$9,200



Mills perfume machine
(est. \$5-8,000)
SOLD \$9,200



Regina Hexaphone
coin-op
phonograph
SOLD \$8,850



Champion
gum vendor
SOLD \$4,600



Mills shock
machine
(est. \$16-18,000)
SOLD \$17,250



Yellow Kid
gum vendor
(est. \$5-10,000)
SOLD \$12,075



Lukat gambling machine
(est. \$15-20,000)
SOLD \$22,425



Bally Reliance dice game
(est. \$12-15,000)
SOLD \$16,100



Mills Baseball
slot machine
(est. \$5,500-7,500)
SOLD \$9,200

Selling? 0%

Seller's commission
on expensive items

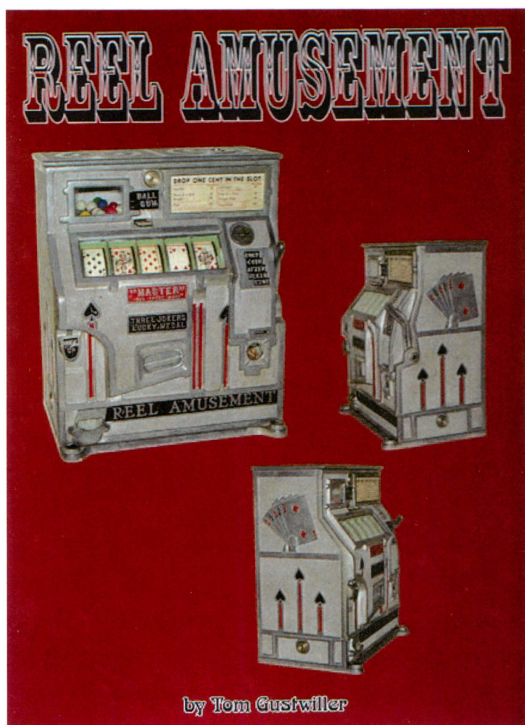
Contact Andrew Truman or Julie Killam Tel: (207) 453-7125 Email: atd@jamesdjulia.com

Consultants & Catalogers: Jay Lowe, Rick Saxman, Dorothy McGonagle, Wes Pettingill, Ed Openshaw, Phelps Fullerton

"Reel Amusement"

BY TOM GUSTWILLER

Inspired by Dick Bueschel, I published a coin-op reference book titled *For Amusement Only* in 1995. It was comprised of black and white pictures of my collection and machines from other collections that were interesting to me. Each machine pictured included the machine name, manufacturer name, age, price, and rarity. Most of the prices were fairly accurate, and some values have remained the same. When I went to buy a machine, there was little argument as to what I thought it was worth. Sometimes this was costly when buying, but overall it helped the hobby. After you write a book, you are often considered an expert in the field, but I don't have nearly the knowledge Dick had.



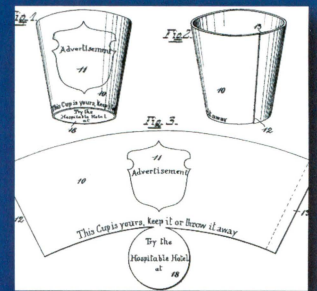
Dick Bueschel's yellow book (*Vintage Trade Stimulators and Counter Games*) was published soon after mine. It is hard to believe that no other hardcover books on coin-ops have been printed in 16 years. New information has surfaced, and I have had access to new machines not pictured in the first book. With this in mind, I decided to publish a second book--*Reel Amusement*. It was printed in the United States in full color on high-quality glossy paper. This raised the price of the book quite a bit, but the printer did a beautiful job. Shirley Peirce did a great job of editing and formatting the book. She took pictures of some machines 5 or 6 times to get the right exposure, and it paid off. Countless hours were spent working on the pictures to get rid of the background around the machines. This gave the machines a great look that other books have not accomplished.

Many times I have wanted more information about a machine and remembered reading something in *Loose Change*, *Coin Slot*, or one of the other periodicals. It would take days to go through every magazine to find information concerning a machine. Therefore, I decided to list all the articles in these periodicals and list them alphabetically in the back of the book. This gives collectors a huge library to find out more about a machine. There is a wealth of information in these magazines. If you don't have access to all of the magazines, contact me. I will be more than happy to send a copy of any article you would like.

There was some question about why prices were in the book at all, but I wanted to help collectors starting out to at least get a price range of what a machine is worth. I decided to just put "RARE" on anything valued at more than \$5000. I have found out since my first book that the price can fluctuate a bit. For instance, a *Caille Globe* can be worth \$90,000 one day and \$60,000 the next day. I will leave it to the dealers and the auctions to determine high-end machine values.

If you have questions about the book or want to purchase one, call me at 419-234-6133 or contact me by e-mail at tom@gustwillers.com.

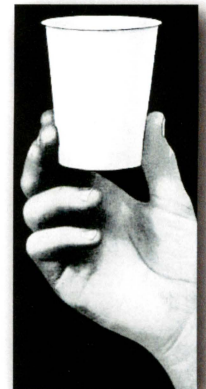
A cup for your health



Roger Smith

Cup vendors and the invention of disposable drinking cups

Today we would never consider sharing unwashed drinking cups with others, but it was just over a hundred years ago that public health officials sought to stop that practice and a Boston entrepreneur invented an iconic everyday item and a vendor to sell it. While there are only a few types of cup vendors that surface today and few collectors who specialize in these vendors, the development of the paper cup and the vendors that made them available, represent a significant turning point in public health. This is the story of their invention and growth.



The communal cup

Following the centuries old traditions of Europe and colonial America, homes, public locations and wells all supplied common dippers or drinking glasses for all to use. Public



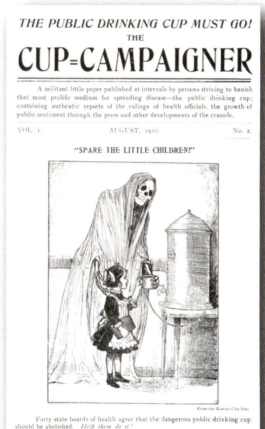
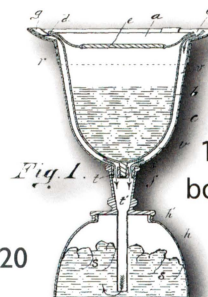
health officials began to question this practice and, after the rate of typhoid dropped by a factor of ten when Philadelphia put filters into use in 1906, the possibility of water-borne disease was well established.

Efficiently treated water was of little use, when all, sick and well, shared the same drinking cup. Dr. Samuel J. Crumbine (September 17, 1862-July 12, 1954), a Kansas physician and public health campaigner, was one of the first and most vocal critics of the communal cup†. He campaigned against the common drinking cup, the common towel, and spitting in public, all to prevent the spread of disease. Through his own observations, bacteriologic studies of trains and schools in and around Kansas City, and his position as executive officer of the public

health department, he was able to institute an order banning the common cup (except in churches), in 1910. Trains traversing the state of Kansas would remove the offending cups and then replace them when they crossed the state line. While Kansas was the first to ban the communal cup, soon other states followed, spurred on by the 1908 publication of an extensive study by professor Alvin Davison of Lafayette College, Pennsylvania. The publication entitled "Death in School Drinking Cups" in *Technical World Magazine* galvanized a public outcry and spurred other states to implement similar bans.

Attempted solutions

The idea of tackling the problems of the common drinking cup did not have to wait for Dr. Crubine to act. As early as 1891, inventors had attempted to address this problem. Unfortunately, some of the designs, like the one shown here, were unworkably complicated, ineffective, or impractical. In 1892, Almy Le Grand Pierce patented both a one-piece paper cup (shown above)

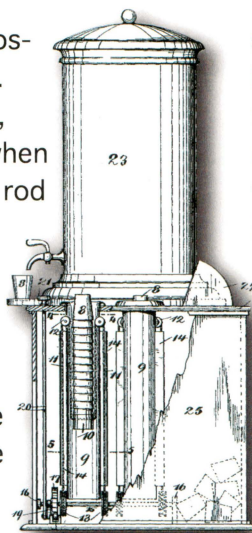


†Dr. Crumbine was the model for "Doc Adams" on the long running TV show "Gunsmoke".



Dr. Samuel J. Crumbine

and a delivery device to make the disposable cups available at a drink dispenser. This cup vendor was not coin-operated, but instead raised a stack of cups up when the patron lifted a pull rod. Lifting the rod engaged a ratchet and pulley system, lifting the stack of cups so that the patron could grasp the next cup in the stack. The patron was free to keep or discard the cup in an accompanying compartment. There seems to be little evidence that this device received wide (if any) production or use.

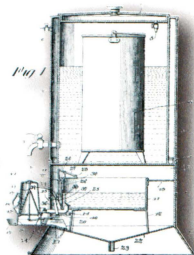
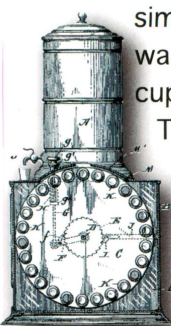


skills that would serve him well in the later marketing of the new drinking cup. Although Moore was offered a scholarship to the Kansas City School of Law, Moore preferred a career in journalism, working for a short time as an advertising solicitor on *The Reform*, a Kansas City newspaper. He accepted an offer to work at the Chicago office of *The Packer*, a national fruit and produce trade newspaper, but was soon transferred to New York City. Still casting about, trying to decide what he wanted to do in life, he considered going back to school. While visiting his sister and brother-in-law, the Luellens, in Boston, Moore applied to Harvard and was accepted for the 1906-1907 school year.



Hugh E. Moore, ca 1909*

In 1901, Oscar E. Sorg patented a similar system to provide drinking cups that was based upon a circular disc that delivered cups for the patron to take, use and discard. The drawings for this patent suggest that this would have had less capacity than the earlier stacked cup device. Again, the idea does not seem to have been converted into a product, because as late as 1905, patents were still being issued for systems to disinfect reused drinking cups. It wasn't until 15 years after the first patent for a cup vendor, that circumstances finally allowed commercial success and the birth of an iconic cup.



Lawrence Luellen first became interested in an individual drinking cup in 1907, through a lawyer named Austin M. Pinkham, with whom he shared the same business suite on State Street in Boston. Pinkham was a native Bostonian and in solo practice at the time. Pinkham was approached by investors who expressed an interest in starting a company that could make a flat-folded paper cup that could be dispensed from a vending machine connected to a water cooler. Luellen recognized the problems with both vending and using a cup that had to be unfolded by the user. Luellen came up with a pleated one piece cup and semi-conical two piece one, both made of paper treated with paraffin, that could be stacked and vended by a machine. Luellen came up with a design for a penny machine that would vend ice water into one of these cups and in 1908, with Pinkham as witness, he submitted a patent.



Austin M. Pinkham, ca 1916

A Kansas connection

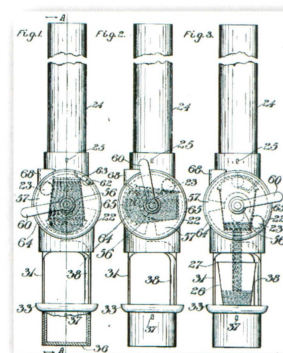
Two Kansas expatriates, Lawrence W. Luellen and Hugh E. Moore, working in Boston in 1907, were the right people at the right time to launch the paper cup and popular cup vendors. Lawrence Luellen (1877-1934) grew up in Kansas and dabbled in various inventions including seven for voting machines, two for women's clothing placket closures (1902), a clothing snap (1903), and door mechanism for legal bookcases (1904). By 1904, Luellen had married Sally H. Moore (December 30, 1901), sister of Hugh Moore, and moved to Newton, Massachusetts.



Lawrence W. Luellen*

Hugh E. Moore (1887-1972) grew up in the Kansas City area, where he excelled in theater and debate –

The Luellen patent was an amazing affair that would take a cup from an inverted stack, fill it with water and deliver it to a shelf for the patron, all in a single operation. To do this, the device stored the appropriate portion of liquid inside a chamber holding an inverted cup from the stack



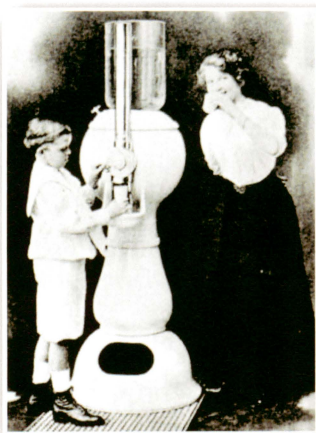
*Courtesy Hugh Moore Dixie Cup Company Collection, Special Collections and College Archives, Lafayette College, used with permission.

above. When the penny was inserted and the lever turned, the assembly became inverted, dropping the cup and releasing the liquid into the now upright cup. Returning the handle to the original position delivered both the next cup and more liquid for the next patron to buy. Luellen incorporated the American Water Supply Company of New England on April



4, 1908, in the state of Massachusetts, to market the flat-bottomed, rough-brimmed cup and this ice-cooled water vendor. The "Luellen Cup & Water Vendor" was a tall, white porcelain device divided into four parts: a glass five-gallon jug of water on top of an ice container, a

middle section for waste water, and a bottom receptacle for discarded cups. The cup dispenser was attached to the front of the vendor. Each machine carried a sign indicating that no cup was ever reused. Interestingly, five-ounces of water was what was being sold, the cup was only incidental. Though the vendors were set up at transfer points of several New York City trolley lines, and the Anti-Saloon League endorsed the availability of temperate drinks, sales were poor and the expenses, high. In the fall of 1908, the company also began manufacturing a cup dispenser



alone, which was to be installed next to drinking fountains. These vendors were made out of brass tubing with a horizontal cylindrical casing made out of heavy cast iron, which held the cups and were apparently similar to a more streamlined water vendor, for which a patent was submitted in December of 1908.

A new business model

In 1908, Moore dropped out of Harvard and gave up his job with *The Packer*, to assist his brother-in-law in saving the cup business. The veteran salesman, thespian and debater was a natural to spark interest and raise funds for the early enterprise. Central to Moore's strategy was a marketing campaign to abol-

ish the common drinking cup. He was aided in this by the 1908 publication of the Davidson study and growing public awareness of the sanitation problem caused by the common drinking cup. Moore would also help the cause by speaking on the dangers of the common drinking cup at the Pure Food Show in Madison Square Garden on September 23, 1910, and by publishing *The Cup-Campaigner* in 1910. (See page 20.)

It was Luellen's original plan to create a number of local companies having territorial rights to his invention, and the American Water Supply Company of New England was to be the first of these companies with rights to New England only. To broaden distribution, Luellen also organized the American Water Supply Company of New York with Hugh Moore as secretary and treasurer, and the American Water Supply Company of New Jersey in 1908 or 1909, also with Moore as director. Neither of these companies manufactured cups, but sold cups and the vending apparatus manufactured by the American Water Supply Company of N.E. under license from Luellen's patent. On February 3, 1909, Moore and Luellen formed the Public Cup Vendor Company incorporated in New York, principally to lease their machines to railroads and railroad stations, and the cups were sold to their customers in bulk, providing the majority of the company's cash flow. Moore was named treasurer and general manager of the Public Cup Vendor Company, with Pinkham as secretary, and Luellen as president. In this company, as well as the others, Luellen received stock and a salary, making him rich but apparently introducing friction between the two brothers-in-law.

The next player in this story is Edgar L. Marston, a prominent New York City lawyer, investment banker, socialite and philanthropist. Marston was born in the St. Louis area, the son of a minister, who attained wealth and prominence in coal mining in Texas and Railroads in the St. Louis area. He moved to New York City and was on the board of directors of a number of banks and investment firms. Rumored to be somewhat of a hypochondriac, (and at the suggestion of Arthur Terry, their banker) it was to Marston that Moore came to try to obtain

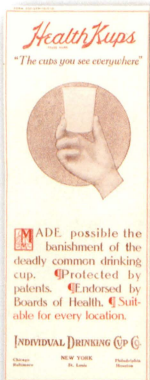


funding for the paper cup company. It is said that Moore walked briskly into Marston's offices: "Mr. Marston," he began, almost shouting, "do you know that it is very dangerous to drink out of a common drinking cup?" Marston was impressed with Moore's determined manner and the vision of instant death on the rim of the common drinking cup. Moore went on to explain that his partner, Luellen, had perfected a paper cup that could end the health danger of germs being passed by the shared dipper or glass. Shortly thereafter, Marston; W.T. Graham, president of the American Can Co.; Percy Rockefeller, and others put up \$200,000 in seed money to rescue the young company.

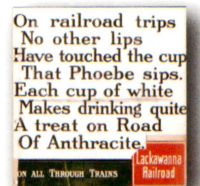
In 1910, the Luellen and Moore used the money to lease loft space in lower Manhattan for the Individual Drinking Cup Company. Vendors made by the company carried warnings that they were only to be used with the company's cups. They also recognized that hospitals, schools, railroads and other institutions needed the cups and not the vendors, so they changed the focus of their business to the cups and Luellen turned over the right to his paper cup patents to the new company (again, in exchange for money and significant stock in the company). This made Luellen wealthy enough to move his family (March 11, 1911) to Mountain Lakes, New Jersey, and build the first of what would come to be over 600 craftsman houses in the area.



By 1912, the Individual Drinking Cup Company's product was called the Health Kup. This was the same year that common cups were outlawed on trains. Under the Interstate Quarantine Act of 1893, the U.S. Public Health Service was empowered to make and enforce regulations to prevent the spread of communicable diseases. Regulations prohibiting the use of the "common cup" on interstate carriers were adopted in



1912. Some railroads, such as the Lackawanna, even advertised the use of disposable cups.

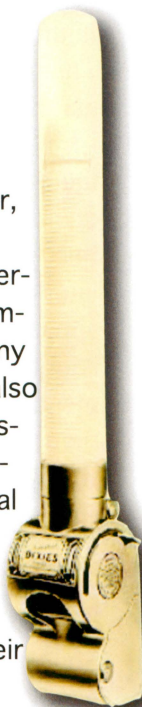


By 1914, the Individual Drinking Cup company reported capital of \$1,600,000 (the equivalent of over \$36 million today). By 1915, 40 states had outlawed the public drinking cup, and by 1916, more than 100 railroads throughout the country had entered into contracts to sell the Individual Drinking Cup Company's products. The company was reorganized and incorporated in New York in 1917, and in the transaction acquired its predecessor, which had been registered in Maine.

Growing markets and the 1918 flu epidemic, put paper cups in high demand, resulting in a growing number of companies entering the cup-making business each year. To separate his product from the others, including Vortex, makers of the classical conical cup founded in Chicago in 1912, Hugh Moore sought a catchy name for his cups†. In 1919 the Health Kup became the Dixie Cup, inspired by a line of dolls made by Alfred Schindler's Dixie Doll Company located next door to the cup factory. Success led the company to move to Easton, Pennsylvania, in 1921, employing 78 workers, though Luellen stayed behind in New York to manage that branch. The 1923 idea of making individual servings of ice cream available in paper cups, made "Dixie cups" a household name to this day.

A classic vendor

Based upon Lawrence Luellen's 1913 cup vending patent, Dixie went on to produce countless numbers of their classic cup vendor, surmounted by a clear glass holder for the stacked paper cups. Like the Ford vendor, versions of these vendors were made over a number of years beginning soon after the company moved to Pennsylvania. Luellen and others also patented and produced non-coin operated dispensers that can still be found bearing the Individual Drinking Cup name. With only minimal changes in labeling and almost no changes in mechanics, it is very difficult to firmly establish a date for individual examples of these vendors. Their mechanical simplicity, and their role in changing public health and behavior, make them still worthy of a second look.



† Dixie and Vortex would merge in 1936, forming Dixie-Vortex, which was shortened to just Dixie in 1943.



Photo A - the Jester



Photo B - the Bajazzo

KING OF CLOWNS

by John Peterson

As you know, there is overlap between the coin-operated machines produced in Britain and those manufactured in the United States, but not as much as one might expect. This is primarily due to the differences between the anti-gambling laws in the two countries at the time, the British having much stricter laws than those on the books in the States. As a result, the English gambling games are quainter machines of skill or amusement, much more in line with our trade stimulators. Even so, the trade stimulators produced in the United States tended toward the appearance and function of American slot machines with handles on the side and spinning reels with symbols or pictures of cigarette packs embossed on them. It seems as though the American public could only be enticed to part with their hard earned change by the opportunity to “take a chance!” or “try your luck!” The only talent involved with American gambling was the ability to dig that coin out of your pocket and deposit it into the slot. By contrast, the British games called on the players to “try your skill.” Some American games employed this method but they were regarded as arcade machines, suitable for amusement parks, carnivals, state fairs and the occasional drug store site. The kicker-catcher machines by J. F. Frantz come to mind. These games would register your score

when you shot the gun or caught the ball but rarely did they reward the player with a coin or token redeemable to something more valuable...money perhaps?

A notable exception to the above were several American clown catcher games introduced in the mid to late 1920's. If you have access to Richard Busechel's “Guide to Vintage Trade Stimulators & Counter Games,” you will see pictures of “The Clown” by Arcade Supply, c. 1929 and “Juggling Clown,” International Mutoscope, c. 1930. You will also see today's showcase, “Jester” by Caille Brothers of Detroit, c. 1925.

Photo A is “Jester.” It came to me from Montreal by way of Ebay. When it first appeared at auction, I was taken by surprise. Over the years, I have collected a number of clown catching games, five to be exact. Photo B is representative of the typical “Bajazzo” game in a painted case. Two of my catchers are German, two are British and one is Swiss. All operate in similar manner with a control to lift the ball to the top for entry onto the playfield and a separate control for manipulating the clown. The American clown catcher produced by Arcade Supply is identical in function to these Bajazzo machines although cased in

a larger box. I've seen several "The Clown" by Arcade Supply come up for auction but never one by Caille. Until now.

One immediately noticeable feature of "Jester" is the lack of a second control knob. With "Jester" one handle does it all: introduce the ball to the upper playfield, move the clown, present payment if the ball is caught plus award a free play round. The mechanism is elegant and more sophisticated than it's European cousin, "Bajazzo."



Photo C



Photo D

difference being a black-face jester. Was Dick correct in his identification of Caille as the manufacturer? That was one of the important questions I wanted to answer. Once my game arrived, I looked inside to the internal mechanism for confirmation. Perhaps a stamping on the metal to confirm Caille? Alas, the only interior identification are two metal arms stamped: "SCN 4" and "SCN." Hardly definitive, you would agree. So, what did Bueschel use for his attribution? Sadly, with Dick's death went his research. I have no idea what underlying material he used when he published his book in 1977. Does that leave us with faith alone as the proof?

Another distinction is the master of the realm: the clown. The Bajazzo in the European games, Photo C is an aristocrat, at home in the royal courts of kings and queens. "Jester," Photo D is a village performer, polka dot pajamas barely hiding his expansive belly and bedroom slippers in the place of ballet shoes. Jester is beer and a shot; Bajazzo is strictly champagne. Comparing the two, it is clear that Jester is a knock-off of the successful Bajazzo franchise. Was he truly a product of Caille Brothers? And if so, how successful was "Jester?"

Attribution with older games is often more a reading of the tea leaves than definitive determination. Bueschel's book pictures a "Jester" game that is identical to mine with the only

No. The cast iron marquee provides the conclusive evidence. On the back of the marquee at the top of the frame is stamped: "J8 CB." Were that not enough, inside the marquee metal back plate is stamped: "Good Luck 767 1/2." If you are a connoisseur of American coin-op, you know that "Good Luck" is a 1902 cast iron card trade stimulator manufactured by Caille Brothers. Pictures of original "Good Luck" machines show a marquee extremely close to that worn by "Jester." Examination of the top of the case reveals that the "Jester" marquee is original to the game. To my mind, these clues prove that "Jester" was indeed a game produced by Caille.

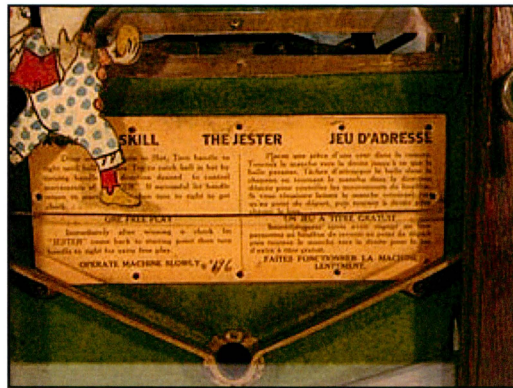


Photo E

"N. 196" inked in. That same number is stamped into the top of the wood door. Clearly, at least 196 of these games were produced. Or maybe 96 of them if Caille used the Bryans numbering system, starting with 101 as the first game. If you define "successful" as the number of games that survived 88 years post-production, "Jester" cannot be called a success. I would be surprised if more than a handful remain in existence today. The "Jester" pictured in Bueschel's book is owned by COCA master collector William Howard. It is also pictured in Mr. Howard's fine book "Every Picture Tells a Story." Are there others out there? I hope so. Caille Brothers did not survive much past "Jester" either, selling out to a manufacturer of out-board motors in 1932.

All of this leads me to some of the truly charming particulars of this particular game. First would be the instruction card. You have already noticed that the instructions are in English and French. Detroit, Michigan shares an international border with Ontario, Canada, separated by the Detroit River. It would have been a natural for Caille, based in Detroit, to look to their next-door neighbor as a potential export customer. To completely cover the Canadian market, Caille wisely decided to include French instructions thereby expanding their potential sales to French-speaking players in Quebec, Canada. It is of no small importance that my game came out of Montreal in

A successful machine? It depends upon your definition of success. Photo E is a picture of the instruction card. At the bottom of the English section, there is

Quebec, Canada. I would post that this game most likely spent its whole life as a French Canadian. In support, I would also point to the series of cards that were hidden out of view behind one another, inside the marquee, Photos F, G, H, I. “F” shows two post cards printed in French: adorable twins in a bed and a grand estate. “G” is a hand-colored forest scenic with “York 1130” penciled in at top and bottom. “H” and “I” are two sides of the same card. The printed side is a trade flyer spelling out premiums available to retailers making certain quotas of sales of Select Gum; the flip side is an instruction in French that basically tells players to deposit the coin before attempting to play the game.

When I received “Jester,” the twins were showcased in the marquee. I can envision a time when each of the cards graced the top of the game, rotated at the whim of the operator. It is worth noting that Bill Howard’s “Jester” shows the instruction card in English only. My game card is original, establishing that an export model was also produced.

I adore finding trace elements suggesting the history of a machine. These bits and pieces provide the mosaic that we construct to understand not only who made the game but who was the intended audience. How was the game played in everyday life? The machine operates on the standard American or Canadian penny. “Jester” also has an internal token tube for the payout. The token size is the same as those dispensed by the European “Bajazzos,” slightly smaller than an American (or Canadian) penny. As you might guess, the machine was not operational when I received it. The problem? Several Canadian pennies jammed in the token payout tube. Once freed of these too large obstructions, “Jester” resumed his antics, running back and forth, stealing pennies from all who would venture a coin.

My stories have consistent themes: learn all you can; share your knowledge, keep your eyes open. There are still amazing treasures to be found. As proof, I offer to you “Jester.” European by concept, he now reigns as the King of Clowns, American style.

THE END

Postscript: If any reader has a “Jester,” I would appreciate hearing from you. There is one small portion of my mechanism that has me stymied. I can be reached at: jp4@charter.net. Thanks.



Photo F



Photo G



Photo H



Photo I

All Aboard for Casey Jones Museum and Brooks Shaw's Old Country Store

by Rick Akers

The next time you're driving through West Tennessee on I-40, I'd like to suggest a place to stop and stretch your legs, and if you're not careful, your stomach too. Right next to exit 80A in Jackson, Tennessee is Casey Jones Village.



As the name implies, their main theme is trains as famed railroad engineer Casey Jones was from Jackson. They have several railroad cars at Casey Jones Home & Railroad Museum that you can explore along with a very nice country style restaurant and the Old Country Store antique collection. This whole place started out as a small museum to display the thousands of antiques collected by Brooks Shaw in the mid-1960s. From that small beginning grew the 25-acre Casey Jones Village that's next to the Interstate today. It's still owned and operated by the Shaw family.

In and around the Old Country Store and restaurant are several coin-op machines on display. Naturally, the country store has Southern themed gifts to buy in addition to the award winning food in the restaurant. However, the coin-op machines are strictly for display.

I was passing through Jackson the other day and stopped to look around the Village and get something to eat. I highly recommend stopping and taking a look yourself. The owners and staff are very friendly and strive to uphold the original intention for the place. They don't mind you walking around and looking at all the interesting things hanging from the ceiling, on the shelves, and at your feet.

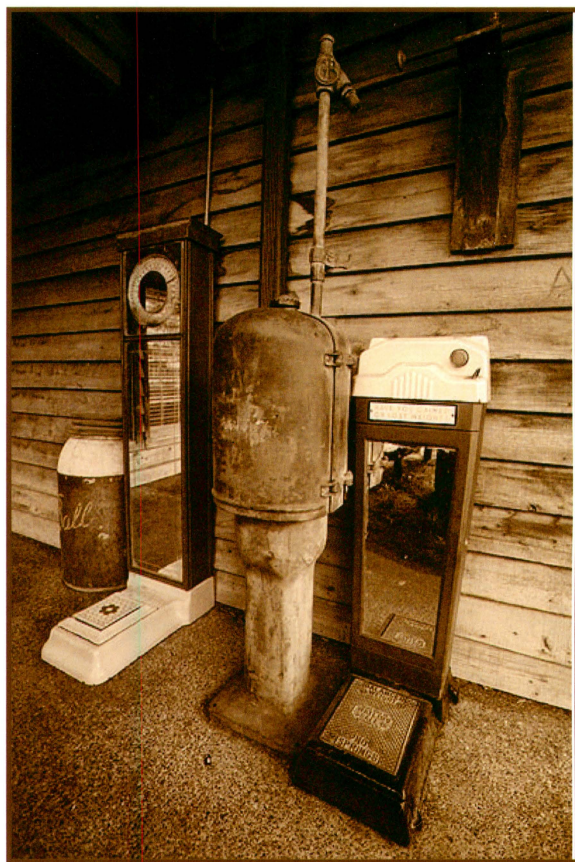
If you're interested in learning more about Casey Jones Village, please visit their web site: <http://www.caseyjones.com>

photos on next page

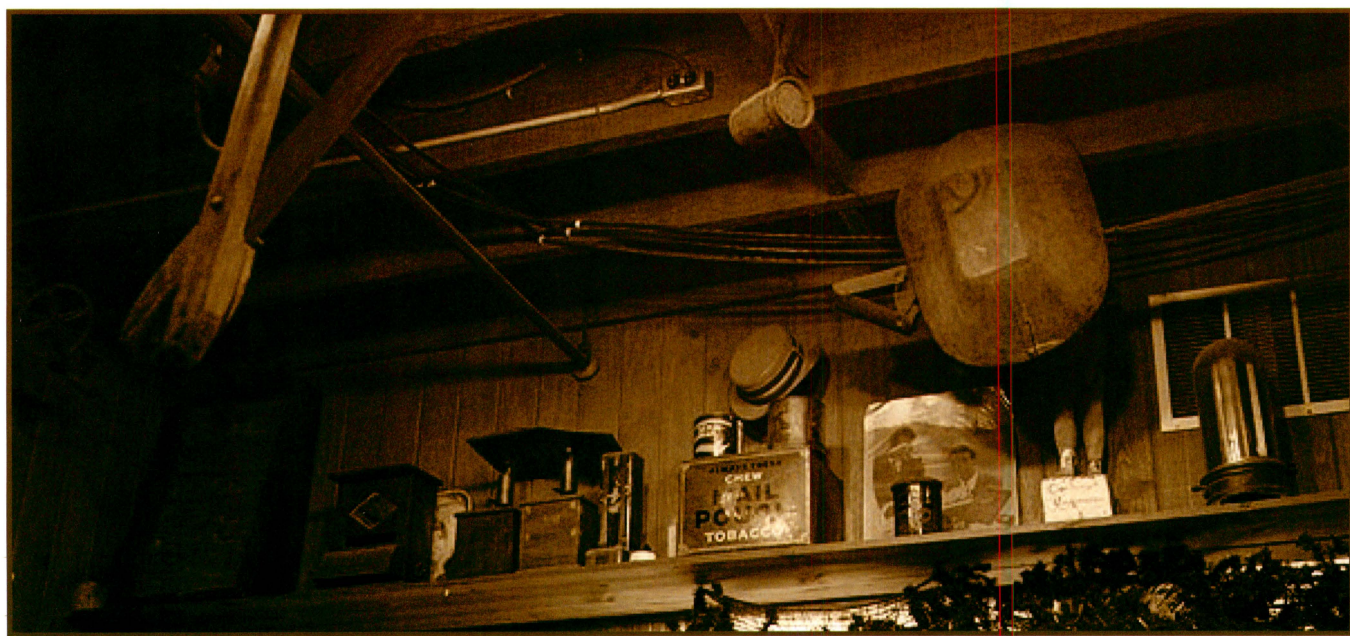
*Here are some pictures around
Brooks Shaw's Old Country Store.*



Just inside the front door is this post office piece.

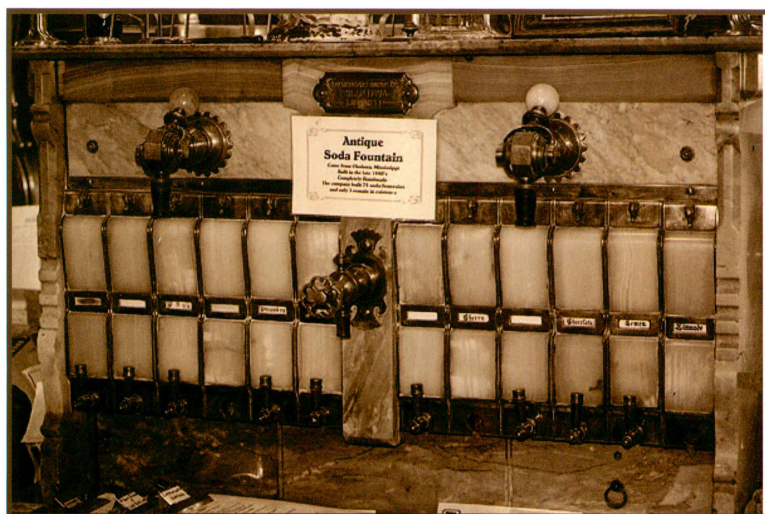


*Interested in scales?
There are a few outside the store.*

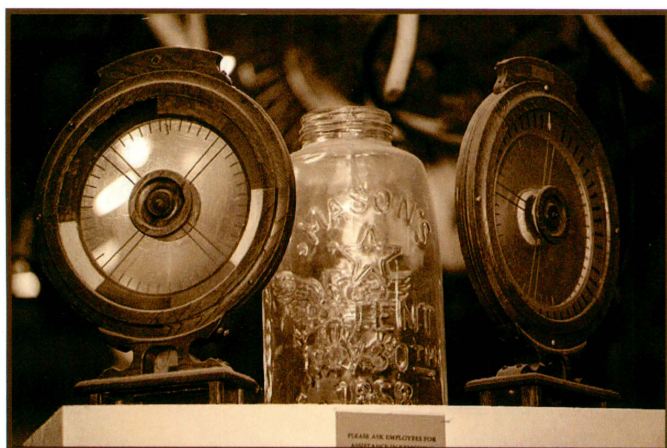


*While walking around inside the store, be sure to look high and low.
There are coin-op machines everywhere.*

The ice cream parlor has this beautiful back bar and interesting soda fountain.



I like old phonographs too.



*You just missed the
sale at the restaurant.
That was almost 50 years ago.*

AERO BALL

A STORY OF PRIDE AND FOND MEMORIES

by Bill Howard

The title of my book, Every Picture Tells a Story, suggests that every item in my collection has a story to tell. In the case of Aero Ball, the story was long and evolving and, in the end, most pleasant. It is featured on page 143 of my book.



This story began when my father and I took one of our many trips to Pittsburgh, PA, to view and copy ads from the Automatic Age trade journal. At that time the Carnegie Library was one of the few in the country that allowed a hands-on view of every issue of this valuable research tool. I became fascinated by the ad I discovered in the February, 1930 issue, on page 150, for Aero Ball, manufactured by the Pleasure Golf Company. The machine was huge and ornate, with wonderful graphics, and features that set the truly great floor model arcades apart from the rest of the pack. It also required considerable skill in its play, as movable ramps controlled by levers on the front of the cabinet guided the trajectory of the balls as they were shot in the air toward one of the two side baskets. This unique mechanical feature was something I had never seen before in any arcade. Further searching turned up no more information about this machine, so I put the ad I had copied at the library in my ad files that I carried with me whenever coin-operated machines could be found.



**Ad for Aero Ball
1930 issue of
Automatic Age**

The next chapter of this story took place at the memorable Dr. Smith Auction at Sotheby's in New York City, when I ran into friend and dealer Steve Cafferata, who had traveled from California in search of his dream, the cast iron Beverly Arcade Machine being offered at the auction. Both of us then experienced the sad reality that some of our "dream machines" were beyond our financial reach. I attempted to cheer Steve up after his beloved Beverly had slipped through his fingers with an offer to buy him a milkshake. As we talked and enjoyed our shakes, he pulled out a fist full of pictures of items in his inventory back in California that he had for sale. Among these pictures suddenly appeared the top half of an Aero Ball, minus some of its knobs and the play floor. A closer inspection revealed that the bottom half of the machine that was missing was actually the stand that came with it. Most important, the spectacular graphic paper was all intact. I recognized Soldier's Field, Goodyear Blimps and other background features that were nothing less than fantastic. When I asked Steve what was up with the picture, he told me he was planning to turn this into a terrarium. I knew at that point that he was not going to defile what was soon to become my Aero Ball! We started to barter and eventually agreed on a package of three machines, the Aero Ball being the center of my interest. I can honestly say that the anticipation I felt about getting this machine put me on a cloud for the remainder of the auction.

This three piece package was to be delivered to me at Chicagoland when I caught up with Steve. I'll never forget the phone call I got from him about two weeks before the show telling me there was a "problem" now that he had discovered the true cost of shipping this huge machine across country. This "problem" got solved very quickly after I agreed to split the shipping cost and Steve agreed to buy the next round of milkshakes in the Windy City.

Then the big day came. My Aero BALL arrived, and I was quickly greeted with both good news and bad news. Three dealers converged on my prize as it was being unpacked on the Megacenter floor with offers to buy it. That was the good news. The bad news was that no one wanted to help me restore it. Friend, Mike Gorski said that he had no model to work with and not to even think of bringing this machine up his driveway. Similar responses came from other well respected restorers.

The machine was too large and heavy for my restorer at the time, "Fabulous Frank" Reynolds. The sheer size of the Aero Ball made it difficult for me to explore other restoration alternatives.

Fortunately, I had one thing none of these restorers had - my ad. Another thing I had was a great friend, "Back Door Bob" May. My local friend and collector allowed me through his front door with this logistic monstrosity. I will never forget the look of horror on his face when I asked him to "lend me a hand" getting it into this basement. He promised me to "give it his best shot." What followed was over six months of a labor of love. His labor and his love for a friend.

Although it was easy to determine from the ad how this elaborate machine was designed to work, the floor of the machine had to be totally reconstructed along with the ramps and a delivery mechanism for the balls. As I stated in my book, old "Back Door" must have thrown away over four hundred dollars of sheet metal after trial and error efforts to determine how to reconstruct the floor and ramps. I went to his house every Thursday evening to review this tedious process and lend him any help that I could. At one point he called me in tears to tell me he was "giving up". I asked that he wait until Thursday at our next scheduled meeting to remove the "monstrosity". But, when I arrived, there was "Back-door Bob", telling me of one last idea that just might work.

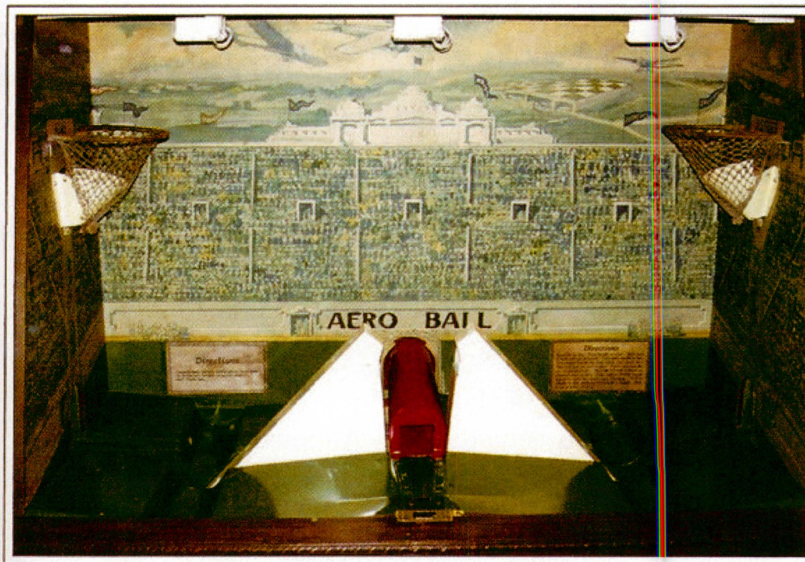
Bob's perseverance finally prevailed! But we fell right back into the depths of frustration when we discovered that just the right size, weight and composition of ball was required for the machine to work properly. For the next month we went through more balls than the Chicago Bears do quarterbacks.

There is no way I could properly pay or thank my friend for the work and dedication he put into reviving my Aero Ball, the only known example of perhaps the largest indoor arcade game ever made. It is my most treasured coin-operated machine.

Many who have seen this machine remark that it is the most enjoyable arcade they have ever played. Mounted lights atop the inside of the machine, illuminate a stunning view of blimps, planes and a crowd at what

appears to be old Soldier's Field, a national landmark. The fun and skill required to play as you compete with another is beyond description.

I cannot describe the sense of accomplishment I feel in being able to resurrect this relic and stop it from becoming a terrarium. In reality, we are all mere caretakers of the items in our collections that we cherish, and "Back Door Bob" and I have made it possible for others to experience, share and enjoy this terrific one-of-a-kind piece of America as time passes.



One final note, I always smile when I am inside Mike Gorski's barn. I consider him to be the most accomplished restorer I have ever met. And, though he declined to take on the Aero Ball restoration after it arrived in Chicagoland, he was quick to ask me for a copy of my ad after seeing the finished project. At last viewing it still hangs on the wall where he works. That means a lot to me.

Bob May, you are a prince among men!

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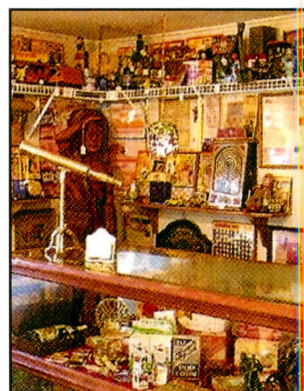
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WANTED: O.K. Vendor or Bayou Novelty Co. nickel tokens. Will pay cash or trade for pinball tokens. Peppi Bruneau, 504-451-5829 or cebruneau@cs.com.

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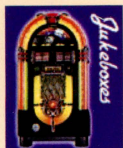
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----- TALES OF THE HUNT -----

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Please send to Jack Freund (see address above).

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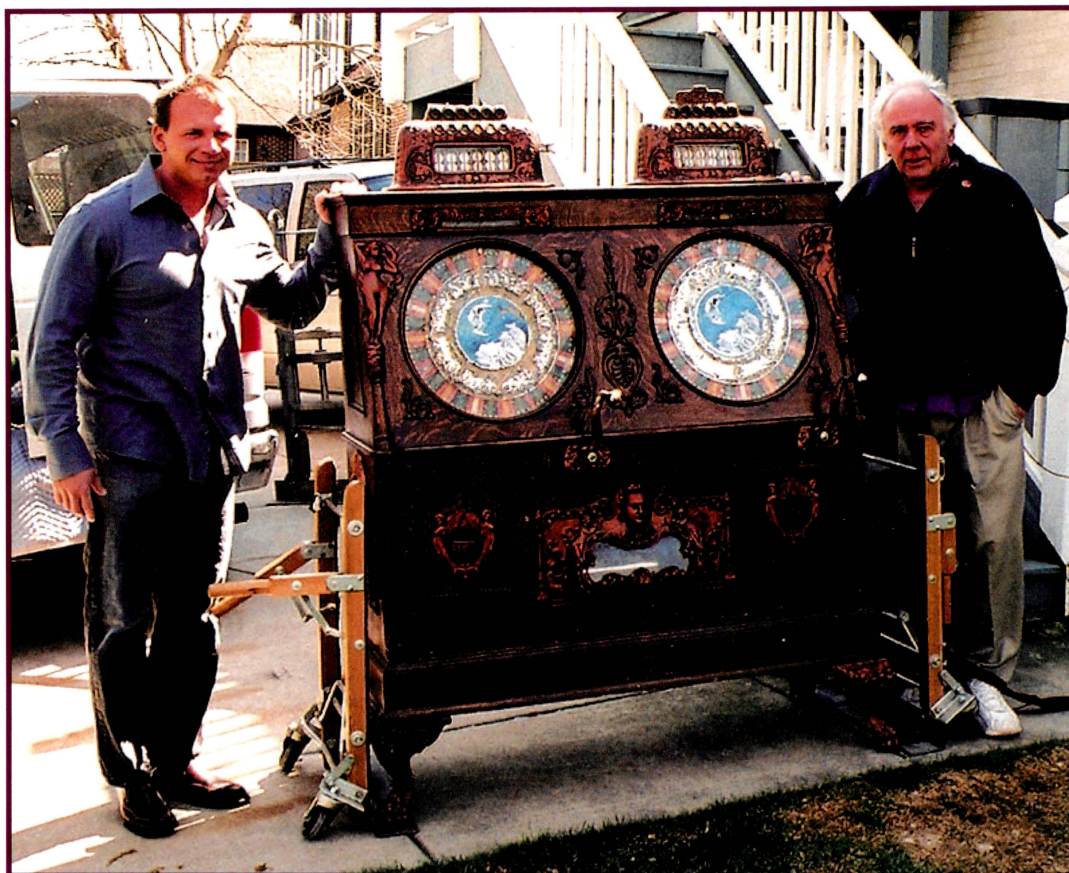


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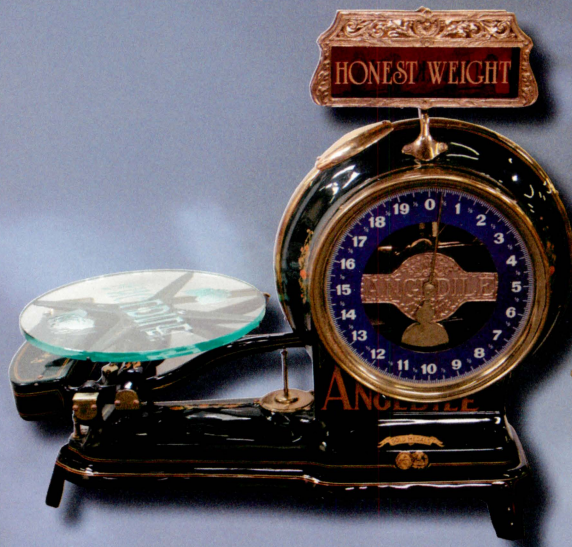
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